DOCUMENT RESUME

ED 329 394 RC 018 005

AUTHOR Bobbett, Gordon C.
TITLE Rural Appalachian Band Directors' Academic Preparation/Musical Preparation, Facilities, Monetary Resources, and Methods of Student Evaluation, and Their Students' Musical Independence.
SPONS AGENCY Appalachia Educational Lab., Charleston, W. Va.
PUB DATE 14 Nov 90
NOTE 22p.; Paper presented at the Annual Meeting of the Mid-South Education Research Association (New Orleans, LA, November 14, 1990).
AVAILABLE FROM Appalachia Educational Laboratory, 1031 Quarrier Street, P.O. Box 1348, Charleston, WV 25325.
PUB TYPE Speeches/Conference Papers (150) -- Reports - Research/Technical (143)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS *Bands (Music); High Schools; Music Education; Music Facilities; Program Evaluation; *Rural Education; Student Characteristics; Teacher Evaluation
IDENTIFIERS *Band Directors

ABSTRACT

Six band directors and three assistant directors from "good" rural schools in Kentucky and Tennessee participated in a study designed to investigate: (1) the influence of the band directors' musical and academic background on their band program's musical independence; (2) the band's facilities and sources of revenue; (3) the musical independence of the students, assistants, and head band directors; (4) the influence of the director's grading procedures on the student's musical independence; and (5) the relationship between demographic data and the band directors' and students' musical independence. The Band Director Survey gathered information on the director's preparation and musical activities, band students, budget, facilities, and student evaluation. Colwells' Musical Achievement Test 3 (MAT3) assessed the musical independence of head band directors, assistant band directors, and their high school students. The MAT3 data of rural Appalachian students and band directors were compared to findings in prior studies of high school and college students in Tennessee. The conclusions are: (1) head band directors do not promote individual musical growth for themselves; (2) head band directors need to manage fund-raising; (3) the nature of student participation the high school band suggests that outside performances and marching band are an important school public relations activity; (4) band facilities are marginally adequate; (5) head directors may not emphasize development of musical independence among students; and (6) educational administrators might hire good organizers, but not good musicians. (KS)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED329394

RURAL APPALACHIAN BAND DIRECTORS' ACADEMIC PREPARATION/MUSICAL PREPARATION, FACILITIES, MONETARY RESOURCES, AND METHODS OF STUDENT EVALUATION, AND THEIR STUDENTS' MUSICAL INDEPENDENCE

Dr. Gordon C. Bobbett
Educational Consultant
Louisville, TN 37777

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Descriptors
Rural Appalachian
Evaluation
Arts

1990 Mid-South Education Research Association (MSERA)
Annual Meeting
New Orleans, LA

Discussion Session
November 14, 1990
11:00 - 12:00 am

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Gordon Bobbett

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Report of a study funded by the Appalachia Educational Laboratory under its minigrant program.
Appalachia Educational Laboratory,
1031 Quarrier Street, P.O. Box 1348 Charleston, WV 25325
phone: 800/624-9120

RC018005

RURAL APPALACHIAN BAND DIRECTORS' ACADEMIC PREPARATION/MUSICAL PREPARATION, FACILITIES, MONETARY RESOURCES, AND METHODS OF STUDENT EVALUATION, AND THEIR STUDENTS' MUSICAL INDEPENDENCE

I. INTRODUCTION

> Rural, small districts continue to be an important component of the public school enterprise in the United States. They are to be found in significant numbers . . .. Depending on how one defines them, they represent approximately two-thirds of the public school systems in the nation and are responsible for the education of from ***one-fourth*** to ***one-third*** of the public elementary/secondary school-age population. (Stephens,1988) (emphasis added)

The researcher sought to identify characteristics of high school head band directors and their related programs in rural Appalachian regions of Kentucky and Tennessee. Multitudes of problems and shortcomings of rural Appalachian schools have been delineated; the author could find few studies that described directors and band programs in rural Appalachia. De Young (1987) stated: "Nationally published accounts of the strengths and weaknesses of rural school performance in the U. S. today are few and far between".

After evaluating directors' and students' musical independence[1] (MI), benchmarks needed to be developed by comparing these data to other high school and college MI data. Bobbett (1987) evaluated outstanding and randomly selected high school instrumental students and programs in Tennessee. Later, Bobbett (1989) evaluated instrumental students and programs at a large Southeastern Conference university band program and students and programs at a large mid-west university (1990). Using these prior studies as benchmarks for both high school students and college-trained band directors, rural Appalachian band directors and students were compared to the other studies.

The study's purposes were to: (1) develop an academic/muiscal profile of band directors (BD) at selected rural Appalachian high schools, (2) compare

[1] **Musical independence** is defined as the level that an individual or organization requires musical assistance. A person who requires much assistance in performing music would have low or moderate musical independence. Conversely, an individual who requires little or no assistance would have high musical independence.

students' and directors' musical independence to their academic/musical experiences, director's grading practices, band facilities, and program fundings, and (3) develop musical independence benchmarks for band dirctors and students at "good" rural Appalachian high schools.

Superintendents and principals agreed to participate in the research project that studied "good"[2] rural Appalachian high schools (1990b), and the school's band directors agreed to participate in the music research project. The study's questions were:

(1) What are the band directors' musical/academic background, and do these factors influence their band program's musical independence?
(2) What are the band's facilities and sources of revenue?
(3) How musically indepenent are the students, assistant, and head band directors?
(4) Do the director's grading procedures influence student's MI? and
(5) What relationships exist between demographic data and band directors' and students' musical independence?

II. DESIGN

The study consisted of several steps: (1) identifying good schools to be included in the study, (2) developing a data base which could be used to describe Appalachian head band directors students, band students and their related programs, (3) defining the variables for study, and (4) analyses. This was a mixed-design using correlational/comparitive analyses.

A. SCHOOL SELECTION

From 46 rural county school districts in Appalachian Tennessee and 32 county and 16 independent school districts in Appalachian Kentucky, the researchers selected and evaluated 12 "good" Appalachian rural school districts. The Kentucky Chief State School Officer identified six "good" districts among the Kentucky districts. In Tennessee, the researchers selected six Tennessee districts based on their performance on five measures included

[2] The descriptor "good" is applied to these schools because the selection process attempted to identify the best rural Appalachian schools in the two states. It does not represent a judgment about the schools as a result of the study.

in the Tennessee Report Card: student performance on state competency tests, ACT scores, dropout rate, percentage of students attending post-secondary institutions, and graduation rate. If the selected district in either state contained more than one high school, the district superintendent agreed to select the best high school in the district.

The Student Effectiveness Survey (SEI) (Bobbett, 1990b) was developed to evaluate the perceptions of 16 eductational outcomes (six academic, five work-related, and five personal). The researchers administered the SEI to 237 students, 158 teachers, and 64 business leaders in three Kentucky and three Tennessee rural Appalachian school districts. Each school's mean scores for both expectation and performance data were assessed, and each school's mean scores difference was calculated. The SEI perceptions and performance outcomes (ACT/SAT, dropout rate, etc.) were collectively evaluated. The field of schools was narrowed from 12 to 6 by evaluating (1) the SEI dissonance data (expectation minus performance) on a per school basis, and (2) the school's performance outcome data.

III. TEST QUESTIONNAIRE

The directors and students at six rural Appalachian high schools agreed to participate in a three-part evaluation which involved administering: (1) the Band Director Survey (BSD) (see Appendix A) to the head band directors, (2) Colwell's Music Achievement Test 3 (MAT3) to the head band directors, assistant band directors, and (3) Colwell's Music Achievement Test 3 (MAT3) to the high school students (9th-12 grade) participating in these band programs.

A. BAND DIRECTOR SURVEY (BDS) The BDS sought demographic information covering five areas: (1) general, (2) students, (3) band facilities, (4) program funding, and (5) student evaluation.

1. General The BDS's general section included the director's academic degrees, (Bachelor's, Master, etc.), college major (vocal, instrumental, other),

and major instrument. In addition, the directors indicated the number of: (1) classical recitals attended during an average year, (2) jazz recitals attended per year, (3) days they practiced their major instrument per week, (4), private lessons they taught per week, (5) average number of their students who major in music in college per year, and (6) lessons given on their major instrument and other instruments per year for 1987-1989.

2. Student Activities The directors described the program's size and musical accomplishments. Each director indicated the number of: (1) students in the high school performing band, (2) marching contests and average ratings for 1987 - 1989, (3) parades and average rating for 1987 - 1989, (4) students participating in solo-ensemble per year and average rating for 1987 - 1989, (5) students participating in senior all-state band and junior all-state band, and (6) school concerts (Christmas, spring, chapel, etc.) per year.

3. Band Facilities The director indicated whether their band facility included: (1) band director's office, (2) acoustically treated walls in the band room, (3) a separate marching field, (4) student practice rooms, and if so, how many (5) acoustical rug in the band room, (6) band phone for band director and student use, (7) a music library, (8) an instrument storage room, (9) an equipment storage room, and (10) a copy machine.

4. Program Funding The director stated the amount of money budgeted to the band through the school account, amount of money raised by students and parents, and the types and number of fund-raising projects per year.

5. Student Evaluation The director indicated the average number of grades given to each student during a typical grading period. The head band directors also indicated what percentage of the student's grade was based on: (1) sight-reading, (2) class participation, (3) etudes, (4) scales/thirds/arpeggios, (5) band music, and (6) class attitude.

B. COLWELL'S MUSIC ACHIEVEMENT TEST 3 (MAT3) The MAT3 was used for this project because it is an excellent musical independence test to evaluate the head band directors, assistant band directors, and their high school students (Bobbett, 1987). Colwell (1970) used the Kuder Richardson 21 (KR21) to estimate the MAT3's internal consistency for grades 9-12. The KR21 ranged from 0.814 to 0.892 for students with instrumental experience. The MAT3 is an auditory test consisting of four subtests (ST): (1) Tonal Memory (ST1), (2) Melody Recognition (ST2), (3) Pitch Recognition (ST3), and (4) Instrument Recognition (ST4).

The MAT3 is an appropriate test in terms of musical independence because the students utilized their cognitive skills to interpret the printed materials and their listening skills to discriminate between the test's many auditory examples. Colwell's MAT3 was used for this project because it evaluates the student's musical independence, is easily administered (takes only 35 minutes to administer, which is less than a typical 50-minute class period), and has previously determined reliability estimates and validity.

IV. FINDINGS

The study's findings are grouped into four areas: (A) general program demographics, (B) MAT3 scores and percentile scores, (C) correlations, and (D) benchmark comparisons.

A. GENERAL PROGRAM DEMOGRAPHICS The general program demographics findings include: (1) band directors' background and education/musical activities, (2) program characteristics, (3) program funding, (4) band facilities, and (5) student evaluation.

1. Band Directors Six directors and three assistant directors participated in the research project. Seven had earned bachelor's degrees and two earned masters degrees. Of the nine directors, five were brass instrumental majors (2 trumpet, 1 trombone, and two french horn) and three were woodwind majors (two clarinet and one saxophone).

The directors attended an average of four classical recitals ($\bar{X}$=3.7) and three jazz concerts ($\bar{X}$=2.8) per year. They practiced an average of two days per week ($\bar{X}$=2.2) on their major instrument and gave two private lessons per week ($\bar{X}$=2.2) to instrumental high school students. These band programs averaged one and a half students ($\bar{X}$=1.4) per year who majored in music in college. NO directors took private lessons on their major instrument during 1989-90, but averaged one lesson per year on another band instrument ($\bar{X}$=1.3). The 1989-90 band director-related activity averages are skewed--the mode is three for directors attending a jazz concerts, four for practicing their instrument during the week, three for giving private lessons, and five for taking private lessons on another band instrument.

2. Program Characteristics The average high school band in this study had 50 students, but ranged from as few as 17 to as large as 80. These bands participate in 3.5 marching contests per year, with a bi-mode of 3 and 6, and 2.5 parades per year, with a mode of 2. Each director indicated that the band performed at all football games each year (10 games plus any playoff games).

The high school bands participated in a variety of musical activities. They averaged 22 students at solo-ensemble in 1989, 5 students per year in regional band, 1 student per year in All-State band, 1/2 student at junior All-State band, and gave 3 school concerts (Spring, Christmas, etc.) per year. The results of the student activities demographics were also skewed. **Solo-ensemble** participation ranged from 0-100 with a mode 2 (n=2), **regional band** participation ranged from 0-10, **senior all-state band** from 0-2 with a mode of 0 (n=3), **junior all-state band** from 0-4 with a mode of 0 (n=5), and **school concerts** per year from 1-5 with a mode of 2 (n=4). The 1987 and 1988 data for the identified musical activities were either similar or incomplete.

3. Program Funding Table 1 illustrates that school district, student fund-raising, and parent fund-raising varied greatly among the six rural Appalachian band programs. The band budgets ranged from $500 to $5,000, student fund-raising ranged from $200 to $6,000, and parent fund-raising

ranged from 0 to $18,000. There was a great difference between the money spent on programs or the average student per program. One Kentucky band

Table 1 The high school (9th-12th), middle school (7th or 8th), and total band enrollment for three Kentucky (KY) and three Tennessee (TN) band programs, percentage (%) of middle school participation in performing band, band's funding ($) by school budget, student fund-raising, parent fund-raising, and total, and the mean ($\bar{X}$) funding per high school student and for total band enrollment during 1988-89.

	High School n	Middle School n	Total n	Middle School %	FUNDING ($) School	Student	Parent	Total	Funding per Student 9th-12th	7th/8th-12th
KY1	27	13	40	*33*	5,000	2,000	18,000	25,000	926	625
KY2	39	14	53	*26*	3,000	4,000	11,000	18,000	462	340
KY3	29	23	52	*44*	1,500	2,000	1,000	4,500	155	87
KY Total	95	50	145	*34*	9,500	8,000	30,000	47,500	1543	1052
$\bar{X}$ KY	32	17	48	*34*	3,167	2,667	10,000	15,833	514	351
TN1	17	0	17	*0*	800	200	0	1,000	59	59
TN2	53	7	60	*12*	500	6,000	1,000	7,500	142	125
TN3	46	34	80	*43*	5,000	3,000	3,000	11,000	239	138
TN Total	116	41	157	*26*	6,300	9,200	4,000	19,500	440	322
$\bar{X}$ TN	39	14	52	*18*	2,100	3,067	1,333	6,500	147	107
GT	211	91	302	*158*	15,800	17,200	34,000	67,000	1983	1374
$\bar{X}$ GT	35	15	50	*26*	2,633	2,867	5,667	11,167	330	229

(KY1) collected $25,000 through school budget, student fund-raising, and parent fund-raising, while one Tennessee band (TN1) collected only $1,000. Of the three funding sources, Kentucky parents raised the most money, but Tennessee students raised the most money. The band programs received the largest funding from parent fund-raising (twice as much as from the school or student fund-raising).

The typical band during 1988-89 school year had approximately 50 students. The band enrollment varied from a low of 17 to a high of 80. The average high school band had 30% middle school participation ranging from 0- 44%.

Money per student per year varied between band programs, and between

states. The average "good" rural Appalachian band program in Kentucky and Tennessee operated on a budget of $11,167 per year. The average school district provided $2,633 per year per band program, student fund-raising generated $2,867 per year, and parent fund-raising provided $5,667. One Kentucky band (KY1) averaged $926 per high school (9th-12th grade) student per year, while one Tennessee band averaged $59 (TN1) per year. When the total band enrollment (7th or 8th - 12 th grade) was evaluated, one Kentucky band spent $625 per student, while one Tennessee band averaged $59 per year. Generally, Kentucky students received over 2 1/2 times more money per student per year than did Tennessee band students ($351, $107, respectively).

The typical band program had 2.3 fund-raising activities per year. These programs used variety of fund-raising activities (three bands sold fruit, two sold cheese, two sold jewelry, and one each sold candy, posters, and concessions).

4. Band Facilities Five of six directors completed the section on band facilities, as Table 2 indicates. The band facilities varied greatly. Of the 10 band facility attributes, most band facilities included a director's office, either acoustically treated walls or floors (but not both), practice rooms, band phone, and music library. Marching fields, instrument storage rooms, equipment rooms and copy machines were available in approximately half of the programs. The number of facilities ranged from a low of two (KY3) to a high of nine (KY2). Since one Tennessee director did not complete the BDS facility section, it appears that both states had comparable facilities--a typical rural band program appears to have an average of 6 facility attributes.

5. Student Evaluation The directors (five of six responded) graded the students an average of five times per grading period ($\bar{X}$=5.4). Table 3 illustrates each of the three Kentucky directors' and three Tennessee directors' mean scores for the seven methods of grading students. Seventy-one percent of the student's grade was on **class participation**, 7.4% on **band music**, 6.6% on **scales, thirds,** etc., 6.0% on **sight-reading**, 5.0% on **attitude**,

2.0% on **etudes**, and 0% on the category **other**. The percentages ranged from 50%-100% for class participation, 0%-10% for band music, 0%-15% for scales, 0%-10% for sight-reading, 0%-10% for attitude, and 0%-5% for etudes.

Table 2 Three Kentucky (KY) and two Tennessee (TN) rural Appalachian head band directors describe their band facilities by indicating whether they do not (0) or do (#) have a band director's office, accoustical treated walls, separate marching field, practice rooms, acoustical rug, band phone, music library, number of practice rooms, instrument storage room, equipment storage room, and copy machine, and the total number of facility attributes. (NR=no response).

	Director Office	Accoust. Walls	Practice Marching Field	Pract. Rooms	Accoust. Rug	Band Phone	Music Library	No. Pract. Rooms	Inst. Storage	Equip. Storage	Copy Mach.	Total
KY1	1	0	0	1	1	1	1	1	1	1	1	8
KY2	1	1	1	1	0	1	1	2	1	1	2	9
KY3	0	1	0	0	0	1	0	0	0	0	0	2
KY TO	2	2	1	2	1	3	2	3	2	1	3	19
TN2	1	0	0	1	1	1	1	2	0	0	0	6
TN2	1	0	1	1	0	1	1	3	0	0	0	5
TN3	NR	NR	NR	NR	NR	NR	NR	NR	NR	NR	NR	NR
TN TO	2	0	1	2	1	2	2	5	0	0	0	11
GT	4	2	2	4	2	5	4	8	2	2	3	30
$\bar{X}$ (/5)	.8	.4	.4	.8	.4	1	.8	1.6	.4	.4	.6	5

Table 3 Three Kentucky (KY) and three Tennessee (TN) Head directors (HD) mean ($\bar{X}$) percentages for grading students (sight-reading, class participation, etudes, other, scales/ thirds, band music, and attitude). (NR=no response).

	Class Participation	Band Music	Scales Thirds	Sight-reading	Attitude	Etudes	Other
KY1	80	7	3	5	5	0	0
KY2	50	10	15	10	10	5	0
KY3	50	10	10	5	10	5	0
Average: KY	60.0	9.0	9.3	6.7	8.3	3.3	0
TN1	100	0	0	0	0	0	0
TN2	75	10	5	10	0	0	0
TN3	NR	NR	NR	NR	NR	NR	NR
Average: TN	87.5	5.0	2.5	5.0	0	0	0
GT $\bar{X}$ %	71.0	7.4	6.6	6	5.0	2	0

B. COLWELL'S MUSIC ACHIEVMENT TEST 3 (MAT3). The MAT3 mean scores included: (1) directors' and assistant directors' subtests and grand total MAT3 scores and percentile scores, and (2) students' MAT3 scores and percentile scores.

1. Directors' MAT3 scores and percentile scores. The MAT3 was administered to six directors and three assistant directors in the three Kentucky and three Tennessee good rural Appalachian high schools. Table 4 indicates that Tennessee band directors scored higher on all four subtests and on the grand total MAT3 score. In addition, the assistant band directors earned higher mean scores on ST1, ST2, ST3 and grand total (GT) score than the head band directors.

The head and assistant band directors MAT3 scores were converted to percentile scores. Tennessee head directors (see Table 4) received higher percentile MAT3 scores on all four subtests and on the grand total score. In addition, the assistant directors earned higher mean scores on ST2, ST3, and the grand total MAT3 score than the mean head directors.

Table 4 Mean scores ($\bar{X}$) and percentiles (%) on the MAT3 subtests (ST) and grand total (GT) for 6 head directors and 3 assistant directors in 3 Kentucky (KY) and 3 Tennessee (TN) high schools.

	n	ST1		ST2		ST3		ST4		GT	
DIRECTORS		$\bar{X}$	%	$\bar{X}$	%	$\bar{X}$	%	$\bar{X}$	%	$\bar{X}$	%
KY1	1	16	75	16	83	15	81	14	97	61	93
KY2	1	15	61	9	34	13	74	13	89	50	66
KY3	1	14	49	13	70	11	57	13	89	51	70
$\bar{X}$ Director	3	15.0	61	12.7	63	13.0	74	13.3	89	54.0	78
TN1	1	18	94	14	76	20	99	15	99	67	99
TN2	1	17	86	18	97	12	66	13	89	60	91
TN3	1	13	38	14	76	11	57	15	99	53	76
$\bar{X}$ Director	3	16.0	75	15.3	83	14.3	81	14.3	97	60.0	91
$\bar{X}$ Director	6	15.5	61	14.0	76	13.7	74	13.8	89	57.0	86
$\bar{X}$ Assistant	3	15.7	61	16.3	89	17.3	95	13.3	89	62.7	94
$\bar{X}$ Total	9	15.6	61	14.8	76	14.9	81	13.7	89	58.7	88

2. Students' MAT3 scores and percentile scores There were 211 high school band students in 6 good rural Appalachian high schools who participated in the research project. Table 5 illustrates that there were 95 students in three Kentucky schools and 116 students in three Tennessee schools. The Kentucky students' mean MAT3 scores were higher on ST2, ST3, ST4 and grand total MAT3 mean score, while Tennessee students scored higher on ST1.

The students' subtest and grand total MAT3 scores were converted to percentile scores. Table 5 illustrates that Kentucky students received higher mean percentile scores on ST2, ST4 and the grand total score. In addition, the grand total mean percentile scores for Kentucky and Tennessee students were the same.

Table 5 Mean scores ($\bar{X}$) percentiles (%) on the MAT3 subtests (ST) and grand total (GT) for high school band students in 3 Kentucky (KY) and 3 Tennessee (TN) high schools.

	n	ST1		ST2		ST3		ST4		GT	
STUDENTS		$\bar{X}$	%	$\bar{X}$	%	$\bar{X}$	%	$\bar{X}$	%	$\bar{X}$	%
KY1	27	11.2	**21**	9.8	**34**	8.9	**29**	9.3	**40**	39.2	**32**
KY2	39	12.2	**30**	10.1	**43**	10.0	**48**	10.8	**52**	43.1	**42**
KY3	29	14.1	**49**	10.3	**43**	8.3	**29**	10.4	**52**	43.1	**42**
$\bar{X}$ Students	95	12.5	**30**	10.1	**43**	9.2	**38**	10.2	**52**	42.0	**40**
TN1	17	13.2	**38**	8.7	**24**	8.5	**29**	9.7	**40**	40.1	**34**
TN2	53	12.2	**30**	9.4	**34**	9.4	**38**	9.3	**40**	40.3	**34**
TN3	46	13.8	**38**	9.8	**34**	9.0	**38**	10.3	**52**	42.9	**37**
$\bar{X}$ Students	116	12.8	**30**	9.4	**34**	9.1	**38**	9.8	**40**	41.1	**37**
$\bar{X}$GT	35.1	12.7	**30**	9.7	**34**	9.1	**38**	9.9	**40**	41.5	**37**

C. CORRELATIONS The Spearman's Rank Order correlation was used to evaluate the BDS data (general, student, facilities, fundings, and student evaluation) with: (1) the band director MAT3 scores, and (2) the high school students' mean MAT3 scores. With small degrees of freedom (n-1 = 5 df), most correlations were not significant at $p<.05$.

1. **Band Director's MAT3 score** The BDS student data were evaluated. A significant positive correlation (see Table 6) existed between the director's MAT3 scores and the number of band fund-raising projects in 1989) and with the band's solo-ensemble rating during 1989.

The director's student evaluation practices were evaluated. There was a significant positive correlation between the director's **class participation** percentage and the director's MAT3 score, but a significant negative correlation for **etudes, scales, band music**, and **attitude**.

2. **Band Student's MAT3 score** There was a negative correlation with the 1989 solo-ensemble rating (see Table 6) and the students' MAT3 score.

The students' MAT3 scores were compared to each of the director's evaluation percentages. There was a significant negative correlation between **class participation** and the student's MAT3 score, but a significant positive correlation between **etudes** and **scales**.

Table 6 Pearson Product Moment correlation was used to compare directors' and students' MAT3 scores with Band Director Survey data. (*NS* = not significant)

CORRELATIONS WITH	Directors' MAT3 Score	Students' MAT3 Score
Director's class participation grade (%)	0.996	**- 0.892**
Band's solo-ensemble rating (1989)	0.968	**- 1.0**
Number of fund-raising projects (1989)	0.904	*NS*
Director's "band music" grade (%)	- 0.815	*NS*
Director's "attitude" grade (%)	- 0.904	*NS*
Director's "etude" grade (%)	- 0.927	**0.970**
Director's "scales" grade (%)	- 0.962	**0.895**

D. **BENCHMARK COMPARISIONS** The rural Appalachian students' and head/assistant directors' MAT3 data were compared to other high school and college students in other studies. The students were compared to: (1) students in randomly selected programs in Tennessee, and (2) nominated band programs in Tennessee (programs nominated by Tennessee post-secondary

band directors as having the most musically independent students) (Bobbett, 1987). Also, the directors were compared to Ball State University's Wind Ensemble seniors and to University of Tennessee's Wind Ensemble seniors.

Table 7 illustrates that the rural Appalachian band students scored lower on ST1, ST2, and grand total (GT) MAT3 percentile scores than the randomly selected band students, but received the same score on ST3 and ST4. The rural Appalachian students received lower scores on all four subtests and grand total MAT3 score than the nominated band students.[3]

The rural Appalachian assistant band directors scored the same as the directors on ST1, and ST4, but higher on ST2 (13 percentile difference) and ST3 (19 percentile difference). The directors representing "good" Appalachian high schools scored lower on the grand total score than the assistant directors, senior Ball State University WE students, and senior WE University of Tennessee students (Bobbett, 1989).

Figure 1 illustrates the noticable difference between students' and adults' musical independence. There is a 24 percentile difference in the MAT3 grand total scores between the best students (nominated band students) and the head band directors. Only the "elite" university performers exceed the head directors. This is due in part because most college seniors continuously practice and perform.

---

[3] After the nominated schools were identified in the Tennessee study, all other schools qualified for the random population of schools. Consequently, if the top 50 schools in Tennessee were eliminated from the total pool of high schools, the remaining schools from which the randomly selected schools were selected might be lower than the state mean in terms of musical independence.

Table 7 Mean MAT3 subtest and grand total percentile scores for high school Appalachian, randomly selected and nominated band students, Appalachian directors and assistant directors, and Ball State Universtiy and University of Tennessee-Knoxville Wind Ensemble senior students.

	HS Students			ADULTS Appalachian Directors		College Seniors	
MAT3	Appal.	Random	Nominated	Director	Assistant	Ball. St.	Univ. TN
ST1	30	38	49	61	61	75	75
ST2	34	43	54	76	89	76	83
ST3	38	38	57	74	95	87	81
ST4	40	40	66	89	89	89	89
Total	37	39	62	86	94	90	91

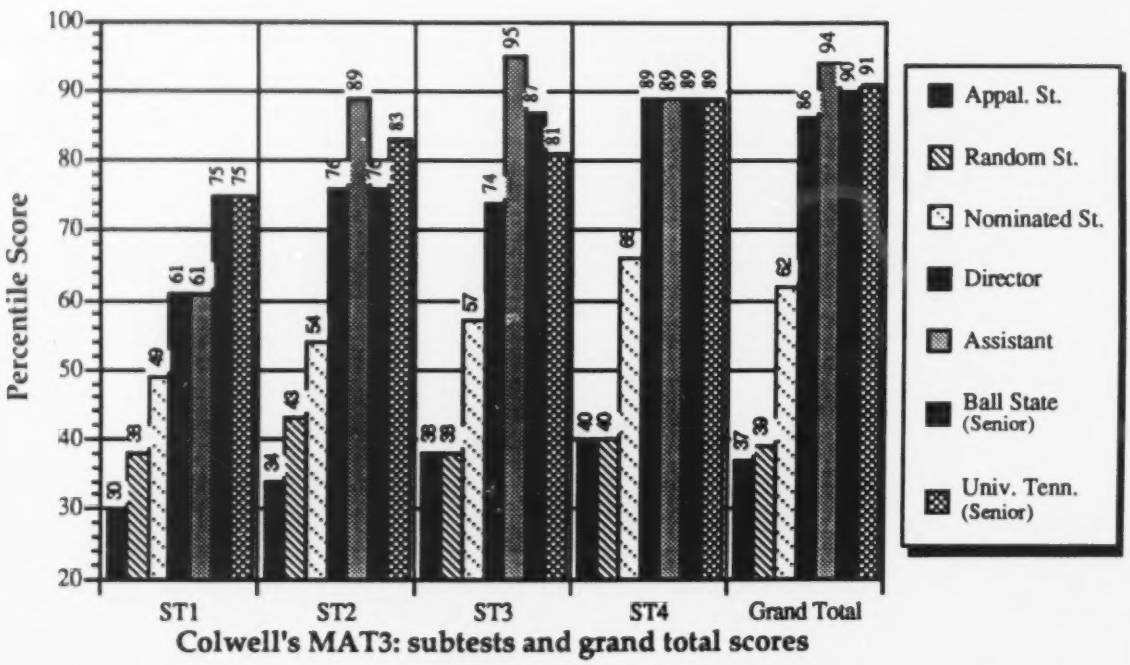

Figure 1. Percentile MAT3 subtests and grand total scores for Appalachian, randomly selected, and nominated high school band students, Appalachian directors and assistant directors, and Ball State University and University of Tennessee Wind Ensemble seniors.

V. CONCLUSIONS

1. Head band directors do not promote individual musical growth for themselves.

Generally, head directors are not interested in growing musically. This is observed by their lack of involvement in taking private lessons on their major instrument or other instruments, not attending classical or jazz concerts, or not practicing their instrument. Research (Bobbett, 1989, 1990) indicates that there is a positive relationship between MI growth and practicing (time-on-task), practicing correctly, and participation in a variety of musical activites. Performance sharpens the musician's skills; rural Appalachian band directors don't perform or practice their instrument.

When head band directors grade their students, it is a subjective activity that emphasizes the assessment of non-measurable, non-identifiable skills. Seventy-one percent of the students' grade is on class participation, 7% on band music and 6% on sight-reading. Research indicates (Bobbett, 1990) that "band music" and "sight-reading" are inefficient practice activities, while "class participation" might be considered an ambiguous grading activity. "Class participation" is not outcome-based because it lacks identifiable, measurable skills. Head directors de-emphasized fundamentals by placing a small percentage of the student's grade on fundamentals (7% scales/thirds, and 2% for etudes). Thus, one might suggest that by doing this the directors are not pushing students to become musically independent.

Directors do not emphasize to the students the importance of participation in numerous musical (non-marching) activities. While students' marching might represent a strong public relations activity or strenghen the students' body, it is not the most efficient instructional method for developing high MI. Students need additional training by a trained musician (other than the 50 minute class) to participate in music activities such as solo-ensemble, all-state band, or concert festival. These rural Appalachian directors do not promote one-on-one instruction. Two possible reasons these rural Appalachian students do not become musically independent is: (1) the director does not

spend sufficient time with the student to participate in variety of musical activities and (2) the school lacks adequate facilities (practice rooms).

2. Head band directors need to manage fund-raising.

The typical Appalachian high school funds 24% of the band expenses, while parents (50%) and students (26%) raise the rest of the money. The time the head band director spends on fund-raising naturally takes away time that could be spent on other meaningful activities such as teaching students or developing their own musical skills.

3. Student participation in the high school band implies that outside performances and marching band are used as an important school public relations activity.

The typical rural Appalachian high school band performs 19 times a year. Of the total performances, 84% are outside performances (football games, parades, marching contests) and 16% inside concert performances. Further, what other academic area (math, science, etc.) has such a large budget per student as band ($926 (KY1); $340 (KY2))? If public relations were not important, why would the school (school board, administration) allow the band to spend so much money per student per year, to take risks with such large groups of students, or allow parents and students to spend so much time raising money? If raising money is educationally valuable, why does't the school encourage all students to participate in large fund-raising projects?

The six rural Appalachian high schools have a small dropout rate when compared to other rural Appalachian high schools in Kentucky and Tennesse, but a large dropout rate when compared to the best high schools in the two-state region. An unanswered and future question is whether or not band participation influences dropout rate for band participants. If there is a positive connection between participation in an educational activity and dropout rate, possibly, extra-curricular activities (band, sports, etc.) might be more emphasized by community leaders, teachers, and administrators.

4. The band facilities are marginly adequate.

Four of the five band rooms had either acoustically treated walls or rugs (TN2 has neither), two of the five had separate marching fields, but all had a band phone. With the variety of ages from middle school students to seniors as well as possible medical emergencies, the head director must provide for any emergency during the afternoon band marching rehearsals--a band phone is a necessity!

In addition, instruments purchased by the students are expensive. Today, the instruments in a 50-piece band might cost a minimum of $25,000 to $35,000, or a student-owned instrument might cost $500 to $2,500. However, most band facilities neither included student instrument storage rooms nor band storage rooms for these instruments. Also, most high schools do not have insurance for the students' or band's instruments. Unfortunately, band programs have one or more instruments lost/stolen per year. Who pays for the replacement?

Finally, students in many good band programs go to the band room to practice during a free period or the during band class. The band programs studied averaged one and a half practice rooms per band program. If the student cannot leave the school grounds to practice or cannot practice outside on the grounds because of disturbing other classes, are educators giving students the message that practicing during school in not important?

5. Head directors may not emphasize development of musical independence.

When a school averages five students a year who participate in regional band, one student per year in All-State band, and one-half student per year in Junior All-State band per year, individual student musical excellence does not appear to be a primary educational concern for the band director. Further, the head director does not grade on identifiable, measurable student outcomes, but on "class participation." If individual student musical skills were important, then grading music fundamentals (scales, solos, etudes) would play a more important role when the student is graded. The correlation

analyses indicated a significantly negative correlation between MAT3 scores and "class participation," but significantly positive correlation for etudes and scales. Therefore, it seems that the less "class participation" is emphasized and the more fundamentals are emphasized during the grading procedure, the more musically independent the students become.

In addition, when rural Appalachian high school students were compared to randomly selected and nominated high school instrumental students in Tennessee, they scored lower than either Tennessee sample. Head directors scored lower than the average college seniors at two large universities, and even lower than their assistant band directors. This raises an interesting question: Is a key basis for student excellence the professional excellence of the teacher?

These rural bands averaged 5% of the student body, but good band programs (Bobbett, 1989, 1990) normally have over 12% of the total student body participating in the band. Maybe, students did not participate because they intuitively recognized that the band did not have high musical independence. Everybody wants to participate in a winning organization!

6. Educational administrators might hire good organizers but not good musicians.

Most head band directors are hired by administrators (principal, superintendent), but most assistant band directors are hired on the recommendation of the head band director. Since head directors are not as musically independent as their assistant directors, maybe administrators should use other methods in screening and selecting their head directors--that is, if they consider musical skills or what a student learns important.

VI. SUMMARY

Rural Appalachian band directors can improve their band programs. For improvement to take place, director's needs to: (1) improve their musical skills by practicing their instruments, (2) emphasize and promote musical fundamentals through reorganization of their grading procedures, (3)

encourage and promote extra-curricular music activities, (4) expand their band budgets through effective fund-raising and increasing the school's financial contributions while decreasing the students fund-raising activities, and (5) improve their band facilities.

Finally, if these instrumental programs or directors represent the bands in "good" rural Appalachian high schools, what is the musical/academic profile of an average or poor program or director?

VII. REFERENCES

Bobbett, G. C. (1987). Identifying music achievement for students participating in outstanding instrumental programs (Doctoral dissertation, University of Tennessee-Knoxville, 1987).

Bobbett, G. C. (1989). Postsecondary programs' musical independence and related academic/musical experiences. Little Rock, AK: Annual Meeting of the Mid-South Education Research Association. (ERIC Document Reproduction Service No. ED 313 449).

Bobbett, G. C. (1990) The musical independence of students and programs at a large mid-west university and student's related high school/college activities. Annual Meeting of the Mid-South Educational Research Association, New Orleans, LA.

Bobbett, G.C., Henry, Kenneth, and French, Russell (1990). Good rural appalachian schools in Kentucky and Tennessee? Annual Meeting of the American Evaluation Association, Washighton, DC.

Colwell, Richard (1970) Musical achievement test 3 and 4, interpretive manual. City: Follett Educational Corporation.

De Young, A. J. (1987). The status of American rural education research: An integrated review and commentary. Educational Researcher. 57 (2), 123-48.

Stephens, E. R. (1988). The changing context of education in a rural setting. Charleston, WV: Appalachian Education Laboratory.

APPENDIX A

****

Band Director

****

Circle/complete following questions

A. Director's Preparation / Philosophy / Activities

Preparation: Bachelor's Degree ( ) Master Degree ( ) Master +30 ( ) Advanced ( )

Undegraduate major: Vocal ( ) Instrumental ( ) Other ( )_____

Major instrument (*Clarinet, trumpet, etc.*): _____

No. classical recitals/performances you attend per year:	0	1	2	3	4	5	6	More
No. jazz recitals/performances you attend per year:	0	1	2	3	4	5	6	More
No. days **you practice** on your band instrument per week:	0	1	2	3	4	5	6	More
No. **private lessons** (*band instrument*) you give per week:	0	1	2	3	4	5	6	More
No. students per year who major in music in college:	0	1	2	3	4	5	6	More

No. private lessons you take on **your** major instrument: 86/87____ 87/88____ 88/89____

No. private lessons you take on **another** instrument: 86/87____ 87/88____ 88/89____

B. Students

No. students in high school performing band: _____

No. **marching contests** per year:	0	1	2	3	4	5	6	More

• Usual rating (*marching contest*): 86/87____ 87/88____ 88/89____

No. **parades** per year:	0	1	2	3	4	5	6	More

• Usual rating (*parade contest*): 86/87____ 87/88____ 88/89____

No. of students participating in **Solo-Ensemble** per year: 86/87____ 87/88____ 88/89____

• Usual student rating (***Solo-Ensemble***): 86/87____ 87/88____ 88/89____

• Usual band rating (***Concert Festival***): 86/87____ 87/88____ 88/89____

No. students participating in **regional** band: 86/87____ 87/88____ 88/89____

No. students participating in **Senior All-State** band: 86/87____ 87/88____ 88/89____

No. students participating in **Junior All-State** band: 86/87____ 87/88____ 88/89____

No. of school concerts (*Christmas/spring concert,etc*): 86/87____ 87/88____ 88/89____

C. Money / Facilities

Budget ($) per year furnished by school board/high school: _____

Amount raised by students (fund-raising) per year: _____

Amount raised by parents (fund-raising) per year: _____

Projects used for fund-raising and amount raised are: a_____

b._____ c._____

No. of fund-raising sales per year:	0	1	2	3	4	5	6	More

The band area has:

Band director's office ( ) Acoustical rug ( ) Instrument storage room ( )

Acoustical treated walls ( ) Band phone ( ) Equipment storage room ( )

Separate marching field ( ) Music Library ( ) Copy machine ( )

Practice rooms ( ) Number of practice rooms _____

D. Student Evaluation

No. of times per grading period you **grade** each student?	0	1	2	3	4	5	6	More

Please read all the items below before you start this section

Percentage of student's grade is based on the following*(The below questions collectively should equal 100)*:

sight-reading % _____ **scales/thirds** % _____

class participation/effort % _____ **band music** % _____

etudes/studies % _____ **attitude** in class % _____

other % _____

Explain:_____